July 18-1966

Mr. Harold Weisberg
Hyattstown, Maryland 20734

Dear Mr. Weisberg:

I will answer your questions even though when you get a chance to study the material I sent you will see that on Illustration 2A you will see that the position of Willis is wrong and not even in accordance with his own testimony (Stanleyfield) where he said "Mr. Willis was standing along the south curb of Elm Street." On his chart he has placed him about 10 feet back from the curb. Willis identifies himself in the memorial Edition of Life in upper left hand corner of page 4 (V7-p493). That picture is in color and corresponds to Frame 133. In it you can see the man with the umbrella is standing on the grass and Willis and the lady on his left are standing on plain dirt. In the same memorial edition on page (unnumbered) 62 also on page 32H of the regular edition dated 11/29/63 — the view from the window you can see where the grass ends - the section of plain dirt and then the sidewalk. Willis himself marked that picture for me, where he was standing when he took his Willis #5 and also where he was standing (the same spot) when he took the photograph in march of 1965. On that picture, (Life - view from window) he marked the spot at the left front corner of the top of the left white car. In the regular edition of Life, 11/29/63, the small white & black frames - you can see Willis in the 2nd and 3rd picture which cannot be matched by number with the frames in the volumes because they are before they start at 171. In the second picture he has stepped down into the gutter (I think that's when he took Slide #4) and in the 3rd picture he has stepped back up on the curb. Working from that "view from the window" picture - I marked where the sidewalk ended - and where the grass begins on the original plat map I have - then it was easy to place Willis' position — (See Illustration #7) on the map. The Zapruder position is correct. Zapruder

identifies himself in the Willis #5 picture (V7 p570) and Willis also identifies Zapruder in his Willis #5 picture (V7-p493).

If you will compare Illustration 2A - the enlarged portion of the Stanseyfelt Exhibit #25 with Illustration #7 - my map with the cross-cross lines - you will see that the unreadable blob on Stanseyfelt's map where his lines cross-cross is readable on my map as Frame-208. Illustration #3 - the tabulation chart comparison - The first large one is off my map - the second smaller one is Comm. Ex. 884 in Volume 17. You can see that Frame 208 on my chart has been changed to Frame 210 in the Volumes. Also, compare the re-enactment photograph from the window for Frame 207 with the re-enactment photograph from the window for "Frame 210" - you can see it is the following frame - not three frames later - the car has not progressed as far as three frames would have taken it.

The re-enactment photographs were made on May 24, 1964. I don't believe they ever intended to include the Willis pictures at all. Then Willis discomboobulated them by getting his slides copyrighted (checked with the copyright office) on May 28, 1964 and placing them on sale to the public. It is my belief that the Commission could not then eliminate the Willis pictures from the evidence and then they had to do some quick-changing - hence the bum splice-job - the changing of the frame numbers - etc. They didn't have much time - Stanseyfelt didn't testify on his Exhibit #25 until 9/1/64 - then the books had to be printed - the report came out on 9/27/64. Maybe if they'd had more time they wouldn't have botched up their cover-up so badly.

By the way, I believe, from certain measurements of the car's progression along the sign, that there is at least one more and possibly two more frames missing from the splice. If that is the case - the frame labeled 212 should really be labeled 213 or possibly 214. Also, I don't know the significance, but frames 314 and 315

are transposed in their sequence in the Comm. Exhibit 885.

Also, in the testimony regarding Connally's shot - two of the Commissioners mention that the film is "jumpy" at a certain spot. This could indicate that some frames have been removed from the motion picture film in the archives or it might mean that it was Connally not the film that was "jumpy".

Sincerely

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